

Diaghilev's Ballet Russe and Passing Show of 1915 at Theaters

American and Russian Interpretation of the Dance Meet This Week in Washington—"The Passing Show" at the Balasco, and "The Ballet Russe" at the National Theater, Thursday, Friday, and Saturday Nights.

TWO long promised exhibitions of the art of terpsichore, come to the theaters this week.

These are "The Passing Show of 1915," a Winter Garden production of a type now familiar, and the Diaghilev Ballet Russe, formerly known only on the other side, but brought to America this year for the first time, and presented in Washington under the management of the Metropolitan Grand Opera Company.

AS long as the "Passing Show" has actually arrived, former postponements are forgiven.

Perhaps if the public but knew a few of the difficulties attendant upon the mere mechanical installation of the "Passing Show," they would forget entirely that it had ever been postponed.

One little item, the drilling of holes and the placing of wires straight up through the ceiling of the theater, nearly caused the elimination of some of the features.

However, all difficulties are removed and the first performance Monday night will be replete with all of the diversions which have aided in stretching this three months over into 1916!

SERGE DIAGHILEV's first company played in Paris in 1909. Since then this form of the ballet has been an unquestioned success.

Diaghilev is a young Russian nobleman, who has devoted his fortune to the ballet. But Russia would have none of his novel art, a combination of acting, form, and music. Therefore the Paris premiere.

When he started out with his work he naturally took with him other so-called revolutionists in art—Bakst, Rimsky-Korsakov, and Fokine.

Fokine, leader of the Imperial Ballet, was looking for some means of blowing the breath of modern freedom into the lifeless form of the dance.

Rimsky-Korsakov, by working out his own daring ideas on canvas, was horrifying the staid art critics.

Rimsky-Korsakov was proving equally startling in his musical compositions.

The four artists—regisseur, dancer, painter, composer—seemed made to complement the work of each other, and indeed, it was not until an exhibition by Russian painters was given in Paris by Diaghilev that Bakst first won recognition, which has since revolutionized the standards of the colorist.

A Diaghilev sort of most vigorous artists, the most creative dancers, so he went for his music to none but inspired musicians.

He set his dramas to the melodies of Tchaikovsky, Rimsky-Korsakov, Borodine, all famous Russians, and his latest ones to the daring harmonies and imbalances of Stravinsky.

FOR this tour M. de Diaghilev has reassembled his company in full ranks, and as the contract with him specifies, he has brought to America fifty and more dancers.

Among them are the magnificent Maclewska; the charming Lopokova, the graphic and virile Bolm, who is producer, too; the expert and Mme. Cecchetti; the rising Maslennikova; Tchernicheva; Sokolova; and Pianska, each a dancer of distinction; and two more—all trained in the ballet schools and the Imperial theaters of Russia, and then practiced in the ways and standards of M. de Diaghilev's company.

The company will be seen in eighteen or twenty different ballets, and all of them—again as the contract specifies—are set in the scenery and costumes of the originals or newly designed for it.

Most of the settings and of the paraphernalia in the work of Leon Bakst, the most distinguished artist in line and color that the theater now knows. The rest come from his brilliant Russian hands.

National: Ballet Russe, Last Three Days of Week

On Thursday night the Ballet Russe makes its first appearance in Washington. Two other performances, on Friday and Saturday nights, will be given.

The repertoire is as follows: "Le Spectre de la Rose," "Soleil de Nuit," "Carnaval."

Friday night—"Les Sylphides," "L'Après Midi d'un Faune," "The Prince Igor," "Scheherazade."

Saturday night—"La Princesse Enchantée," "Cleopatra," "L'Après Midi d'un Faune," "Carnaval."

The principals for Thursday night are Lydia Sokolova, "The Prince Igor," Flore Revalles as "Cleopatra," Adolf Bolm and Alexandra Gavriloff. These appear in "Cleopatra."

In "Le Spectre de la Rose" appear in leading roles Lydia Sokolova and Alexandra Gavriloff.

In "Soleil de Nuit," the choreography is by Maslennikova. In "Carnaval" appear Sokolova, Stanislas Idzikowski, Adolf Bolm and Enrico Cecchetti. Other principals will be Mme. Lubov Tchernicheva, a dancer of great beauty; Mme. Maslennikova, Mme. Benicka, and Maslennikova and Pianowski.

The principals on Friday include: "Les Sylphides," Lydia Lopokova, Tchernicheva, Wasilewska, M. Alexandra Gavriloff.

Music Events For This Week

The Philadelphia Orchestra, under the direction of Leopold Stokowski, will give the last concert in its series on Tuesday afternoon, March 21, at the New National Theater. The soloist will be the distinguished baritone, Emilio de Gogorza, one of the most artistic and finished singers of the day. The program in its entirety is as follows:

Frank, "Symphony in D," Gluck, aria, "Diane Impitoyable," from "Hippolyte et Aricie," Debussy, nocturnes (a) "Nuages," (b) "Fetes," Massenet, aria from "Le Roi de Lahore," Wagner, "Vorrei and Liebestod," from "Tristan and Isolde."

dra Gavriloff, Mmes. Pians, Klementowitch, Sokolova, Benicka, Hoklava, Wasilewska, Chabelska, Bonecka, Zaleska, Antonowicz, Potapowicz, and others; valse, Mlle. Wasilewska; mazurka, Mlle. Lopokova; mazurka, Mlle. Alexandra Gavriloff; valse, Mlle. Lopokova and Gavriloff, Tchernicheva, Pians, Wasilewska, and the ensemble.

In "L'Après Midi d'un Faune" appear Maslennikova and others.

An "Igor" are to be seen Bolm, Gavriloff, Idzikowski, Tariat, Bourman, Klementowitch, Mmes. Tchernicheva, Pians, Klementowitch, Bonecka, and the complete ensemble.

In "Scheherazade" are Flora Revalles, Cecchetti, Bolm, and many others.

The principals on Saturday will be the same as before in the three repeated ballets.

Balasco: "The Passing Show of 1915," Revue.

"THE PASSING SHOW OF 1915," the latest and the most pretentious of Winter Garden efforts, is to be seen at the Balasco Theater tomorrow night, continuing for six nights and three matinees.

The chorus is said to be not only the best-looking one ever sent on tour by this institution, but also the most youthful, and it is identically the same as it was during the six months run of the revue in New York. All of its members have remained on tour, as they have been engaged for the next season, that opens shortly after the 1916 show closes next fall.

There are other attractions in this mammoth spectacle besides the chorus. There is the famous runway, twelve colossal stage pictures, and an all-star cast. Prominent among the latter may be mentioned George Monroe, Eugene and Willie Howard, Marilyn Miller, Daphne Pollard, Helen Eley, Edmund Goulding, Clarence Harvey, Ernest Hare, Alexis Kossloff, Miller and Mack, Flora Lee, Arthur Hill, Sam Hearn, Lydia Cade, and Marie Flood.

Poli: "The Shepherd of the Hills," Stock.

DRAMATIZATION of Harold Bell Wright's great novel, "The Shepherd of the Hills," will be the attraction at Poli's Theater beginning tomorrow night.

Director Harry Andrews has brought together an excellent cast for the first Washington production of "The Shepherd of the Hills," and the folk scene artist has contributed a truthful setting for this wonderful four-act drama. The play is typical of the moderns and finds its dramatic appeal in emotions rather than action. To most readers of fiction the story is familiar. The beautiful mountain girl who ran away with a man from the city who deserted her, and later the birth of her baby, Pete, considered witless but who has a understanding of the subconscious things of life, that often led the more intellectual mountain folk to marvel is well known to the thousands of readers of Mr. Wright's novel.

There is just enough of a ghost story introduced to add a touch of mystery to the plot. The supposed ghost creates complications in the love affair of Grant Matthews, Jr., whose role will be assumed by A. H. Van Buren, and Miss Sammy Lane, a role in which Miss Florence Rittenhouse will be seen.

Gayety: "The Star and Garter Show," With Bert Rose.

"THE Star and Garter Show" is to be seen at the Gayety during the coming week.

Not only is the company larger than ever before, but there are half a dozen names in the cast, one of which would be sufficient recommendation for the average burlesque show.

There is also a new musical comedy, with a plot entirely farcical, euphemistically termed "At Saratoga Springs." Here, too, is a new musical comedy, and is said to be funnier than ever before in his inimitable portrayal of Hebrew characterization.

Other attractions include Don Clark, James Coughlin, Jess Weiss, Willie Collins, Walter Wolf, Margaret Lee, Shirley Ward, Ethel Woodrow, Margaret Lee, Edith Leffer, and a prize beauty chorus of nearly thirty.

More than twenty new numbers will be introduced incidental to the action of the burlesques. The olio includes a number of Broadway specialties, among which are "The Camel Dance," by Jess Weiss and Edith Leffer; "The Eight Dancing Chaperons," "French Hussars," "The Gals March Militarily," "The Big feature of the show is 'The Great Deluge,' said to be the most elaborate and pretentious living picture ever produced.

Keith's: Nora Bayes, Vaudeville.

NORA BAYES, fresh from Florida sun and sea with health recovered, and able again to put the "punch" of her personality into the songs she sings, will make her first stop-over homeward bound at the F. Keith Theater this week. In the midst of a season unprecedented in her career Nora's broken tour was completed from too much "putting herself into her songs" and was sent posthaste to Palm Beach for recuperation.

In the meantime she has developed another series of exclusive Irish, Yiddish, coon, and other dialect ballads.

Donald Granlund assists as ever at the piano. Requests and former favorites by Bayes will be granted freely as of yore by Miss Bayes.

Another event of unusual importance will be the premiere here of the eminent actor, George Nash, assisted by Julia Hay, formerly of this city, and a company of metropolitan players in "The Unexpected," by Aaron Hoffmann, Paul Morton of the Four Moritons and Naomi Glass will be seen in "Before and After." Fourth on the bill will be Frank Orth, late of Orth and Mack, and William J. Dooley in "The Fool Detective." Other attractions will be Leo Roers; the Leo Farrell company of symphonic entertainers; Mr. Morrell; "Snapper," his wonderful dog; the Oxford trio of bicycle basketball players; the pipe organ recitals; and the Pathe News Pictorial.



DAPHNE POLLARD AND GEORGE W. MONROE
- Balasco -



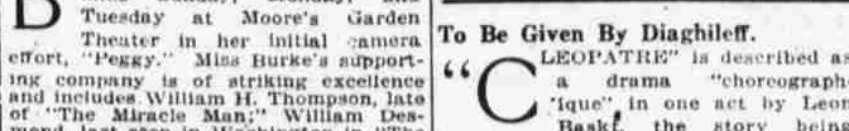
PATRICIA COLLINGE BEN TAGGART - Poli's
National - Next Week



BILLIE BURKE
Gardner



BESSIE BARRISCALE
Strand



NORA BAYES EMILIO DE GOGORZA
Keith's Concert National



SCENE FROM BALLET RUSSE
- National -



HAZEL DAWN
Loews Columbia



BILLIE BURKE
Gardner

BESSIE BARRISCALE
Strand

EDITH LEFFLER
Gayety

DESCRIPTION OF BALLETS

To Be Given By Diaghilev.

"CLEOPATRA" is described as a drama "choreographed by Leon Bakst, the story being one of Gaudier's exotic romances. An amorous Egyptian youth, having seen the Queen of the Nile, renounces his humble mistress Ta-or and has offered his life for a sign of Cleopatra's favor. The queen is amazed by his emotion, and while Bacchante dances by the slave girl in black and white, the story being one of Gaudier's exotic romances. An amorous Egyptian youth, having seen the Queen of the Nile, renounces his humble mistress Ta-or and has offered his life for a sign of Cleopatra's favor. The queen is amazed by his emotion, and while Bacchante dances by the slave girl in black and white, the story being one of Gaudier's exotic romances. An amorous Egyptian youth, having seen the Queen of the Nile, renounces his humble mistress Ta-or and has offered his life for a sign of Cleopatra's favor. The queen is amazed by his emotion, and while Bacchante dances by the slave girl in black and white, the story being one of Gaudier's exotic romances.

"L'Après Midi d'un Faune" is a choreographic episode arranged by Nijinsky, with music by Debussy and scenery by Bakst.

It has been described as an animated frieze of antique bas relief, the chief figure being the faune, played by Nijinsky. Awakened from his slumbers by a company of nymphs, moving with arms and legs at an angular disposal, his sensual yearnings are aroused and he descends to his rocky resting place to their level. The nymphs flee, but return; the faune, growing bolder, begins to woo them.

"The Prince Igor" is a series of folkish dances, barabrie and filled with a mad frenzy. These are introduced by Fokine to the music of Borodine's opera, which was recently produced by the Metropolitan Opera Company.

Bakst's masterpiece of coloring and scenic marvel is shown at its best in "Scheherazade," a prelude to the Arabian Nights, with book by the artist himself, to music by Rimsky-Korsakov, the choreography being by Fokine. The scene is in a harem of the richest splendor in Oriental coloring and atmosphere. On the couches recline the ladies of the harem, surrounded by the beautiful Zobeida, the Sultan's favorite (Flore Revalles). The Sultan and his suite go for a hunt to the deserts of the favorite, leaving the harem in charge of the chief eunuch (Cecchetti). After their departure he is persuaded to open the doors leading to the slaves. Zobeida's lover, a stalwart Moor (Bolm) bounds into the room and the two begin a wild orgy. At its height the Sultan returns. His vengeance is swift, and all are massacred except the faithless favorite, who, stabbing herself, falls dead at his feet.

"La Princesse Enchantée" is by Petipa, the noted ballet master of Russia, and therefore calls for great skill on the part of the dancers, in which they are seen in delightfully mimed and dance episode to the music of Tchaikovsky. The scenery and costumes for this are by Bakst.

"Carnaval" has all of the familiar and loved characters of the Italian puppet

plays—"Pierrot, Columbine, Harlequin, and Florestan, in episodes full of delight. In this, Lopokova will be the Columbine, Stanislas Idzikowski, Harlequin, and Adolf Bolm the Pierrot, while the veteran maestro d'alto, Enrico Cecchetti.

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This Week's Calendar

BALASCO—"The Passing Show of 1915," Winter Garden Revue. Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30. Today, "Fighting the Allies," German war films, 4:30. Philadelphian Orchestra, Emilio de Gogorza, baritone, soloist.

NATIONAL—Serge de Diaghilev Ballet Russe. Thursday, Friday and Saturday evenings, 8:15. Tuesday, 4:30. Philadelphian Orchestra, Emilio de Gogorza, baritone, soloist.

POLI'S—"The Shepherd of the Hills," Stock production of dramatized novel by Harold Bell Wright, with A. H. Van Buren. Evenings, 8:15. Matinees, daily except Monday, 2:15.

GAYETY—New Star and Garter show, presenting "A Night in a Harem" and "Saratoga Springs." Burlesque. Evenings, 8:15. Matinees, daily, 2:15. Today's performance, 2 and 8.

KEITH'S—Nora Bayes and others. Vaudeville. Evenings, 8:15. Matinees, daily, 2:15. Today's performance, 2 and 8.

LOEWS COLUMBIA—John Barrymore in "The Lost Bridegroom." Films. Today, beginning at 10:30.

STRAND—Bessie Barriscale in "The Last Act." Films. Today, beginning at 11.

GARDEN—Billie Burke in "Peggy." Films. Today, beginning at 11.

Loew's Columbia: Films.

"The Lost Bridegroom," John Barrymore.

JOHN BARRYMORE in "The Lost Bridegroom" will be the feature picture at Loew's Columbia for the first of this week, beginning with this afternoon's performance.

Thursday, Friday and Saturday, "The Saleslady," with Hazel Dawn in the title role, will be the feature. The story was written by Willard Mack and is about a little country girl whom poverty forces to try her fortune in the big city of New York. A notable feature of this picture is the wonderfully realistic scenes provided for the settings. Many of them were obtained in one of the biggest department stores in New York, where "The Saleslady" is supposed to work. Others are taken in the noted restaurants of the metropolis, and still another authentic scene is that of the Winter Garden Chorus.

Attractions Coming Here Next Week

Drama.

Heinrich Ibsen's celebrated play, "Hedda Gabler," will be given a special performance Monday afternoon, March 27 next, by a special cast from the Globe Theater, New York, headed by Edna Archer Crawford, who will assume the role of Hedda, a role made famous by Mimi Maderen Fluke.

The special performance will be given in the interest of the Blue Cross Fund, an international movement designed to help the horses in war time.

Comedy.

Public interest in on edge concerning "Pollyanna," which Klaw & Ellinger and George Tyler bring to the New National on Monday, March 27, with the original cast.

"Pollyanna" has been dramatized by Catherine Chisholm Cushing, author of popular comedies in which May Irwin, Henrietta Crossman, and Billie Burke, comedienne of widely varied personalities and methods, were so admirably fitted.

The "Pollyanna" glad books, upon which the comedy is based, were written by Eleanor H. Porter. They enjoy enormous vogue. Over half a million copies have been sold.

Musical Comedy.

Playgoers who are fortunate enough to have heard Victor Herbert and Henry Kissel's delightful musical comedy, "The Only Girl," upon the occasion of its presentation in this city earlier in the season when it was given at the Balasco Theater, will be pleased to learn that it has been booked for a return engagement at that same playhouse for next week.

The cast includes Wilda Bennett, Vivian Weasel, Louise Kelley, Olga Rolier, Leona Stevens, Thurston Hall, John Finlay, Ernest Torrence, Richard Bartlett, Jed Prouty.

Few musical comedies have had a greater vogue than "The Beauty Show," one of Raymond Hitchcock's most successful vehicles, which will be the attraction at the Pol Theater next week.

Vaudeville.

Eva Tanguay is billed for the last week of the month beginning Monday, March 27, at the F. Keith theater. On the same bill will be William Gaxton and company, in "A Regular Business Man," Palfrey, Hall and Brown in a comic conceit, Tony Stunt and Corinne Francis, Ameta, the Parisian fire and mirror dancer; the Beatrice Morrell sextet; Dero, the famous pianist-acrobaticist; the Morin sisters; the pipe organ recitals; and the Pathe News pictorial.

Burlesque.

Barney Gerard's big combination, "Polles of the Day," comes to the Gayety next week.

"Hot Dog," or "What Does the Public Want?" is still a piece of resistance, having been rewritten and brought up to date.

The cast is headed by George P. Murphy, late of "The Newlyweds and Their Baby" company; Gertrude Hayes, and Chester Nelson.

Music.

Paderewski, the greatest of all pianists, will play at the National Theater Thursday afternoon, April 12, at 4:30, under the management of Mrs. Wilson-Greene. Mr. Ellis, the famous pianist manager, and Mrs. Greene, have had hundreds of requests for this appearance of Mr. Paderewski, and after rearrangement of a number of engagements, this one has been decided upon for his Washington recital.

Paquale Amato, the great baritone from the Metropolitan Grand Opera, and Florence Macbeth, Coloratura soprano from the Chicago Grand Opera, will be heard in a joint recital at the National Theater Friday, March 31, at 4:30. This will be the last concert in the "Artists' Council" under the management of Mrs. Wilson-Greene.

John McCormack will appear at Poli's Theater Tuesday afternoon, April 4, at 4:30, under the management of Mrs. Wilson-Greene. This will be Mr. McCormack's last appearance in Washington this season, and when the sale opens tomorrow morning at Droop's more than half the house will have been reserved in advance orders.

Films.

Pauline Frederick in "Audrey," based on the famous story by Mary Johnston, will be the attraction at Loew's Columbia Theater next week. The last part of the same week Blanche Sweet, supported by Theodore Roberts and Thomas Meighan, will be seen in her latest picture, "The Sowers," based on Henry Seaton Merriam's novel of the same name.

Owing to the unusual success of the war pictures at the Balasco Theater last week, Manager Samuel Cummins has made arrangements with L. Stoddard Taylor to continue to show exclusive pictures every Sunday afternoon and evening, starting next week.

Robert Edison in films will head the program on Sunday, Monday, and Tuesday week of March 27 at Moore's Strand Theater in "For a Woman's Fair Name," and "The Escapades of Mr. Jack."

Mary Miles Minter will be featured on Wednesday and Thursday in "Lovely Mary," and on Friday and Saturday in "Peggy."

William S. Hart in films will be the featured attraction at Moore's Garden Theater Sunday, Monday and Tuesday, week of March 27 in "Hell's Hinges." Willie Collier will also grace the screen in "Wife and Auto Trouble."

On Wednesday and Thursday the program will consist of Daphne and The Pirate, featuring Dorothy Gish, Mae Marsh and Owen Moore, and the sixth episode of "The Strange Case of Mary Page." On Friday and Saturday Margaret Clayton will hold the screen in "The Discard."

German War Pictures At Balasco This Afternoon

The thrilling pictures of "Fighting the Allies," presented by the Fatheland Magazine, will be shown for the last time in Washington at the Balasco Theater this afternoon and evening where they have made an exceptional success. Never before have pictures had as large an audience in Washington as these. Not alone do they show the German pictures but also those of the allies' soldiers.

Hereafter there have been the familiar scenes of the armies and military activities of the various countries on the parade grounds or in general maneuvers posed for the camera, but the pictures shown at the Balasco Theater are scenes of actual combat, not some of the German soldiers, but of the opposing troops.

There will be four shows today, 2:30, 4:30 in the afternoon and 7:30 and 9:30 at night.